Fall 1975

The Annenberg Center for
Communication Arts and Sciences
University of Pennsylvania
presents The

ANNENBERG CINEMATHEQUE

The Annenberg Cinematheque is a showcase for a continuing display of world cinema as a medium of communication and art, as a reality-or-dream-machine that reinforces, reflects or changes existing value systems. The emphasis is on the magnificent diversity of the medium which extends far beyond "Hollywood" and the conventional narrative film; hence, on significant, unusual films otherwise unavailable, unknown or unseen—features and shorts, new films from the International Festivals and neglected classics; non-fiction, poetic, political and "underground" works; films on the arts and sciences, ethnographic and psychological studies.

All films are grouped in series; each series centers around a theme, country, or style. Four series are being presented concurrently, with daily program changes; yet each program is self-contained.

The Cinematheque and its programming are conducted by Amos Vogel, Director of Film, Annenberg Center, and Lecturer at the University of Pennsylvania; Mr. Vogel is the former director of the New York Film Festival and Cinema 16. Phebe Shinn is the Film Coordinator.

All performances are presented Thursdays through Sundays at the **STUDIO THEATRE,** an intimate cinema located in the Annenberg Center.

Two different programs per night (separate tickets required for each). All programs will be shown twice.

General Admission: $2.00 per performance. Students: $1.00 with I.D. Seating is limited; to avoid disappointment, please purchase tickets as far in advance as possible. Tickets for entire Fall Season go on sale September 29th. (Box Office Hours: 10 AM-6 PM, Monday-Friday. On performance days: 10 AM-performance time, except Saturday & Sunday: 6 PM-performance time.)

Mail orders accepted. Please include date, time, **performance number,** your address and telephone number. Make checks payable to: Annenberg Center Box Office and mail to 3680 Walnut Street, Philadelphia, Pa. 19174. Please enclose a stamped, self-addressed envelope. No refunds. No telephone reservations. Student discount tickets available at the Box Office only.

Performances start on time: latecomers not admitted during shorts. Handicapped persons may be seated by special arrangement with the Box Office. All programs subject to change.

For further information: 243-6791.

Fall 1975 Cinematheque
(by series)

German Expressionist Cinema

Rare and important examples of expressionist works from the great period of German cinema between the two world wars; a reflection of the fervid, vital and decadent world of pre-Hitler Germany—seen in bizarre exaggerations, distortions of acting, lighting and decor, dissonance and mysticism, violent, stylized, unconventional emotions. The quality of the prints is uneven. This series is also related to Amos Vogel's Communications 220 course.

					performance number:
Thu	Oct	9	7:00 PM	Destiny	1
Sun	Oct	12	9:30 PM	Destiny	8
Thu	Oct	16	7:00 PM	Warning Shadows	9
Sun	Oct	19	9:30 PM	Warning Shadows	16
Thu	Oct	23	7:00 PM	Secrets of a Soul	17
Sun	Oct	26	9:30 PM	Secrets of a Soul	24
Thu	Oct	30	7:00 PM	Faust	25
Sun	Nov	2	9:30 PM	Faust	32
Thu	Nov	6	7:00 PM	The Threepenny Opera	33
Sun	Nov	9	9:30 PM	The Threepenny Opera	40

Contrasts

In-person portraits and cinema verité interviews—revealing, concealing, but forever recording faces and minds of convicts, Supreme Court Justices, famous psychiatrists and cannibals. They also serve, by logical or creative juxtaposition, to throw the individual event into another context, affecting or transforming its original message.

					performance number:
Thu	Oct	9	9:30 PM	Religious Parameters	2
Sun	Oct	12	7:00 PM	Religious Parameters	7
Thu	Oct	16	9:30 PM	Keaton: Youth and Age	10
Sun	Oct	19	7:00 PM	Keaton: Youth and Age	15
Thu	Oct	23	9:30 PM	Encounters with Jung	18
Sun	Oct	26	7:00 PM	Encounters with Jung	23
Thu	Oct	30	9:30 PM	Black Contrasts	26
Sun	Nov	2	7:00 PM	Black Contrasts	31
Thu	Nov	6	9:30 PM	Individualism and Collectivism	34
Sun	Nov	9	7:00 PM	Individualism and Collectivism	39

C SERIES

Keaton: Wordless Communication

A rare opportunity to see the great Keaton features and shorts not usually shown. Among the master comedians of the silent era—who fully understood the non-verbal potential of film—Keaton stands out as the classic, resourceful simpleton, stoically stumbling through a nightmare world with an aplomb no catastrophe can shake. Less well known is his outstanding filmic talent—he was his own director—his unfailing sense of editing and timing. The metaphysical madness of his works he viewed as the world's normal condition; their communicating without words proves film to be a visual medium.

				performance number:
Fri	Oct 10	7:00 PM	Our Hospitality	3
Sat	Oct 11	9:30 PM	Our Hospitality	6
Fri	Oct 17	7:00 PM	Sherlock Jr. & 7 Chances	11
Sat	Oct 18	9:30 PM	Sherlock Jr. & 7 Chances	14
Fri	Oct 24	7:00 PM	College	19
Sat	Oct 25	9:30 PM	College	22
Fri	Oct 31	7:00 PM	Steamboat Bill Jr.	27
Sat	Nov 1	9:30 PM	Steamboat Bill Jr.	30
Fri	Nov 7	7:00 PM	The Cameraman	35
Sat	Nov 8	9:30 PM	The Cameraman	38

D SERIES

Five Japanese Directors

The myth that there exists a single Japanese cinema is effectively demolished in films ranging thematically from Brecht to period pieces to eroticism, stylistically from naturalism to expressionism and semi-minimal cinema. What they do have in common is richness of perception and subtlety.

				performance numbers:
Fri	Oct 10	9:30 PM	Odd Obsession	4
Sat	Oct 11	7:00 PM	Odd Obsession	5
Fri	Oct 17	9:30 PM	Page of Madness	12
Sat	Oct 18	7:00 PM	Page of Madness	13
Fri	Oct 24	9:30 PM	Tokyo Twilight	20
Sat	Oct 25	7:00 PM	Tokyo Twilight	21
Fri	Oct 31	9:30 PM	Death by Hanging	28
Sat	Nov 1	7:00 PM	Death by Hanging	29
Fri	Nov 7	9:30 PM	Wild Geese	36
Sat	Nov 8	7:00 PM	Wild Geese	37

1 **THURSDAY, OCTOBER 9, 7:00 PM**
(Series A: German Expressionist Cinema)
DESTINY (Fritz Lang, 1921)—One of the most famous and most influential films of Germany's golden era. A metaphysical fantasy set in three different historical periods, it deals with a young woman's attempts to outwit Death (a mythical figure fatigued by his endless killings) to win back the life of her lover. Lavishly produced, the work is saturated with expressionist lighting and decor (by the artists responsible for "The Cabinet of Dr. Caligari"): the inexorability of fate lurks beyond. With Bernard Goetzke, Lil Dagover.

2 **THURSDAY, OCTOBER 9, 9:30 PM**
(Series B: Contrasts)
RELIGIOUS PARAMETERS: ■ **HOLY OUTLAW** (Lee Lockwood/Don Lenzer, USA, 1970)—Disturbing moral questions raised by Daniel Berrigan—poet, Jesuit, anti-war activist—while underground. Films of Catonsville draft card burning and his illegal Germantown Sermon. ■ **MAGICAL DEATH** (Napoleon Chagnon, USA, 1973)—Amazing cinema verité study of famed Shaman of Venezuela's Yanomamo tribe healing by magic, casting spells, manipulating the Gods for good or evil. Award, 1974 American Film Festival. ■ **TESTAMENT** (James Broughton, USA, 1974)—Disguised as autobiography, this gentle, humorous statement by a leading film poet is strongly influenced by Eastern thought. The final sequence reaches the level of myth.

3 **FRIDAY, OCTOBER 10, 7:00 PM**
(Series C: Keaton: Wordless Communication)
OUR HOSPITALITY (1923)—To claim his inheritance, Keaton arrives in a confusing world of blood feuds and Southern hospitality, where he becomes honor guest indoors and open game outdoors. This satirical feature ends with a wild chase and breathtaking waterfall climax. "One of Keaton's most perfect films."—David Robinson, **Buster Keaton**. ■ Shorts: **HIGH SIGN** (1920)—Keaton recruited by secret society to assassinate town miser who simultaneously hires him as bodyguard. ■ **ONE WEEK** (1920)—Keaton and bride build prefab house from specifications maliciously rearranged by rival.

4 **FRIDAY, OCTOBER 10, 9:30 PM**
(Series D: Five Japanese Directors)
ODD OBSESSION (Kon Ichikawa, 1960)—Special Prize, Cannes Film Festival for "Audacity of Subject and Plastic Qualities." With Machiko Kyo. Sardonic, multi-level, coldly dispassionate amorality tale of an older man's perversions and the inevitable destruction that follows. "Erotic obsession presented with near-claustrophobic intensity."—Donald Richie. "The finest Japanese film on a contemporary subject I have seen. The protagonists are trapped in an unalterable maze of horror."—New York Herald Tribune.

5 **SATURDAY, OCTOBER 11, 7:00 PM**
ODD OBSESSION (see performance 4)

6 **SATURDAY, OCTOBER 11, 9:30 PM**
OUR HOSPITALITY, etc. (see performance 3)

7 **SUNDAY, OCTOBER 12, 7:00 PM**
HOLY OUTLAW, etc. (see performance 2)

8 **SUNDAY, OCTOBER 12, 9:30 PM**
DESTINY (see performance 1)

9 **THURSDAY, OCTOBER 16, 7:00 PM**
(Series A: German Expressionist Cinema)
WARNING SHADOWS (Arthur Robinson, 1922)—Outstanding example of German expressionism—a fantastic play within a play—probes the nightmares of the subconscious. A mysterious illusionist uses shadow-play and hypnosis on a jealous count, his promiscuous wife and four amorous courtiers to make them perceive what would happen if they allowed their passions to determine their actions. The director establishes an eminently modern atmosphere of menace and ambiguity and reveals the repressed, secret fantasies of his protagonists. With Fritz Kortner, Fritz Rasp, Alexander Granach.

10 **THURSDAY, OCTOBER 16, 9:30 PM**
(Series B: Contrasts)
KEATON: YOUTH AND AGE: ■ **COPS** (1922)—Keaton's best comedy pits him against New York's entire police force. ■ **FILM** (Alan Schneider, USA, 1965)—Samuel Beckett wrote this word-less, one-character drama for an aging Keaton. ■ **THE RAILRODDER** (John Spotten, Canada, 1965)—Comedy starring Keaton, toward the end of his life, putt-putting across Canada on a railway scooter and attempting to recapture the

triumphs of his youth. ■ **BUSTER KEATON RIDES AGAIN** (John Spotten, Canada, 1965)—Unique historical record, shot during "The Railrodder" production: a moving, unexpected revelation of the "real" man, broken by life, yet going on. A film of love, not sentimentality. Six international awards.

11 **FRIDAY, OCTOBER 17, 7:00 PM**
(Series C: Keaton: Wordless Communication)
TWO KEATON FEATURES: ■ **SHERLOCK JR.** (1924)—In his most daring, most modern experiment, Keaton plays a projectionist who dreams himself into the movies he shows by literally entering the screen. A mysterious, surrealist work, with some of the most extraordinary sequences in Keaton's career. ■ **SEVEN CHANCES** (1925)—Keaton discovers he can inherit a fortune if he marries before 7 PM. There are six failed attempts and then a pursuit by 500 would-be brides who flatten two rugby teams and raze a cornfield to get at him.

12 **FRIDAY, OCTOBER 17, 9:30 PM**
(Series D: Five Japanese Directors)
PAGE OF MADNESS (Teinosuke Kinugasa, 1926)—Philadelphia Premiere. Thought lost for almost fifty years, this extraordinary expressionist film was an unprecedented success at the Cannes, Los Angeles and London Film Festivals. The entire work takes place in an insane asylum; its emphasis on visuals and associative editing provides a disorientating quality that culminates in sequences of nightmarish power. "Just as intense, mysterious, poetic and technically inventive as 'Caligari'. Hallucinatory, disturbing and very beautiful."—George Melly, The Observer. ■ **TOKYO—THE 51ST VOLCANO** (Christopher Ralling, England, 1972)—Sophisticated study of violence and tension in Japan today.

13 **SATURDAY, OCTOBER 18, 7:00 PM**
PAGE OF MADNESS, etc. (see performance 12)

14 **SATURDAY, OCTOBER 18, 9:30 PM**
SHERLOCK JR., etc. (see performance 11)

15 **SUNDAY, OCTOBER 19, 7:00 PM**
COPS, etc. (see performance 10)

16 **SUNDAY, OCTOBER 19, 9:30 PM**
WARNING SHADOWS (see performance 9)

17 **THURSDAY, OCTOBER 23, 7:00 PM**
(Series A: German Expressionist Cinema)
SECRETS OF A SOUL (G. W. Pabst, 1926)—The first attempt to illustrate Freud's theories of the unconscious on the screen was directed by one of Germany's most famous filmmakers. It deals with a professor's sudden obsession by erotic nightmares (including a compulsion to commit a murder anticipated in a dream) and his struggle toward self-realization through analysis. The film is noteworthy for Pabst's effective use of expressionist photography, Freudian symbolism and advanced special effects to externalize psychological processes. With Werner Krauss, Ruth Weyher.

18 **THURSDAY, OCTOBER 23, 9:30 PM**
(Series B: Contrasts)
ENCOUNTERS WITH JUNG: TWO VIEWS—These fascinating, now historic interviews with Jung—only real "rival" to Freud in fame and significance—unexpectedly reveal two different, though ultimately complementary views of the man: in **THE HOUSTON INTERVIEWS**, the "official" Jung, discussing his basic concepts regarding personality, unconscious motivation and his differences with Freud; in **FACE TO FACE**, a BBC interview shortly before his death in the warmth of his Zurich home, a much more human personality revealing himself in laughter and doubt.

19 **FRIDAY, OCTOBER 24, 7:00 PM**
(Series C: Keaton: Wordless Communication)
COLLEGE (1927)—Keaton, high-school graduate who worships brains and deplores brawn, loves a girl attracted to athletes. To win her, he tries all sports with disastrous results except for an unlikely finale that combines triumph and melancholy. ■ Shorts: **THE SCARECROW** (1920)—Perfect timing and visual gags in a Rube Goldberg house. ■ **THE BOAT** (1921)—Keaton and family in delirious confrontation with their pleasure boat. "Ranks with the great feature-length comedies."—David Robinson, **Buster Keaton**.

20 **FRIDAY, OCTOBER 24, 9:30 PM**
(Series D: Five Japanese Directors)
TOKYO TWILIGHT (Yasujiro Ozu, 1957)—The most honored and most Japanese of all Japanese directors represented by his last black-and-white film and one of his most powerful. A drama of a disintegrating family—told in Ozu's typically austere, static-camera style—reveals, as Richie put it, his interest in character and incident rather than action and plot; here, a young girl, unadjusted to society, yet lacking the power to rebel. There is fantasy, wishdream, disappointment and tragedy, but life, as in all of Ozu's great, serene works, goes on.

21 **SATURDAY, OCTOBER 25, 7:00 PM**
TOKYO TWILIGHT (see performance 20)

22 **SATURDAY, OCTOBER 25, 9:30 PM**
COLLEGE, etc. (see performance 19)

23 **SUNDAY, OCTOBER 26, 7:00 PM**
ENCOUNTERS WITH JUNG (see performance 18)

24 **SUNDAY, OCTOBER 26, 9:30 PM**
SECRETS OF A SOUL (see performance 17)

25 **THURSDAY, OCTOBER 30, 7:00 PM**
(Series A: German Expressionist Cinema)
FAUST (F. W. Murnau, 1926)—A free adaptation of the German legend; dynamic camerawork, expressionist conception and decor, metaphysical landscapes filled with chiaroscuro, mists and fires. Entirely studio-made, the work exudes a dream-like, artificial reality. Technical ingenuity, special effects and outrageous expressionist acting contribute to this allegory of Man's Temptation and Fall, somewhat compromised by its transmutation into a superproduction; nor does the quality of the (rare) print do full justice to the original. With Emil Jannings, Camilla Horn, Yvette Guilbert, Wilhelm Dieterle.

26 **THURSDAY, OCTOBER 30, 9:30 PM**
(Series B: Contrasts)
BLACK CONTRASTS: ■ **I'M THE PRETTIEST PIECE IN GREECE** (Richard Wedler, USA, 1973)—Former star jazz singer, Billie Haywood, reminisces. A strange and moving comment on fame and oblivion. Awards, Atlanta & San Francisco Film Festivals. ■ **FRAME-UP: THE IMPRISONMENT OF MARTIN SOSTRE** (Pacific Street Film Collective, USA, 1974)—Important attempt to expose the truth about the case of a black militant now serving 41 years. 1975 Grierson Award, "Best Documentary of the Year." ■ **PANOLA** (Ed Pincus/David Neuman, USA, 1965)—Unrehearsed monologue of Panola, resident of Natchez, Mississippi—a defeated man—remains a seminal work of American cinema verité. ■ **MALCOLM X SPEAKS** (Charles Hobson, USA, 1969)—The newest, most penetrating view of his life and thought, in speeches, interviews, talks with friends and family.

27 **FRIDAY, OCTOBER 31, 7:00 PM**
(Series C: Keaton: Wordless Communication)
STEAMBOAT BILL JR. (1927)—This cockeyed bit of Americana about the rivalry between two Mississippi riverboat owners contains the most credible and surrealist disaster ever planned for a movie: an immortal, apocalyptic cyclone, in which the town begins to fly away amidst an endless succession of nightmarish gags and Keaton's tragic solitude. Brilliant camerawork and visual techniques. ■ Shorts: **THE PLAYHOUSE** (1921)—Keaton's homage to his youthful vaudeville days: a strange, wonderful dream, with Keaton playing audience, orchestra and 24 different characters. ■ **THE ELECTRIC HOUSE** (1922)—Erroneously awarded an engineering degree, Keaton installs fantastic contraptions in millionaire's home but is foiled by a nefarious rival crossing the wires.

28 **FRIDAY, OCTOBER 31, 9:30 PM**
(Series D: Five Japanese Directors)
DEATH BY HANGING (Nagisa Oshima, 1968)—The most bizarre masterpiece of an indefatigable experimenter is based on the true story of a Korean unjustly accused of murder and rape and executed. This is a brilliantly achieved expressionist drama, during which the condemned man ironically must be executed twice, and the police, re-enacting his crime to convince him of his guilt, are carried away by their role-playing into committing a second rape and murder. A study of the law's need for crime to exist.

29 **SATURDAY, NOVEMBER 1, 7:00 PM**
DEATH BY HANGING (see performance 28)

30 **SATURDAY, NOVEMBER 1, 9:30 PM**
STEAMBOAT BILL JR., etc. (see performance 27)

31 **SUNDAY, NOVEMBER 2, 7:00 PM**
I'M THE PRETTIEST PIECE IN GREECE, etc. (see performance 26)

32 **SUNDAY, NOVEMBER 2, 9:30 PM**
FAUST (see performance 25)

33 **THURSDAY, NOVEMBER 6, 7:00 PM**
(Series A: German Expressionist Cinema)
THE THREEPENNY OPERA (G. W. Pabst, 1931)—On the eve of Hitler, courageous Berlin artists produced this historic adaptation of the Brecht-Weill stage triumph, a cynical jazz-and-politics musical peopled by pimps, thieves, whores, corrupt cops—and the original Mack the Knife. Banned by the Nazis, this play now stands revealed as the summation of the mood of the entire decaying Weimar period. Elaborate visual techniques and bizarre staging largely preserve the radical satire and lyricism of the original. The Nazis destroyed the negative; this is the painfully reconstructed, only complete version in existence. "One of the Top 10 in Cinema History," 1948 Brussels World Poll of Film Critics. With Lotte Lenya, Rudolph Forster, Carola Neher, Fritz Rasp.

34 **THURSDAY, NOVEMBER 6, 9:30 PM**
(Series B: Contrasts)
INDIVIDUALISM AND COLLECTIVISM: ■ **MR. JUSTICE DOUGLAS** (CBS News, USA, 1972)—The archetype of American liberalism and rationalism expresses his non-conformist concerns about government intrusion into private life, pornography, the erosion of the Bill of Rights, the citizen's duty to dissent. ■ **TIDIKAWA AND FRIENDS** (Jef and Su Doring, Australia, 1971)—Outstanding study of isolated Papuan rainforest tribe legendary for aggression and ritual cannibalism, reveals its gentle, peaceful life of work and relaxation, intimacy and warmth, communion with each other and the spirits by trance and possession. Award, American Film Festival. Temple University Conference on Visual Anthropology, Museum of Modern Art and Smithsonian Selection.

35 **FRIDAY, NOVEMBER 7, 7:00 PM**
(Series C: Keaton: Wordless Communication)
THE CAMERAMAN (1928)—Armed with archaic movie camera, an inexperienced Keaton seeks fame and fortune as intrepid cameraman, the result a disastrous jumble of every technical mishap possible. "A film to rank beside 'The Navigator' and 'The General': there could be no higher praise."—British Film Institute. ■ Short: **THE BALLOONATIC** (1923)—A city slicker, carried into the wilderness by an errant balloon, stoically collides with bears, waterfalls and an uncertain future.

36 **FRIDAY, NOVEMBER 7, 9:30 PM**
(Series D: Five Japanese Directors)
WILD GEESE (Shiro Toyoda, 1953)—One of Toyoda's most impressive works, this delicate story of infidelity, poverty and deception in turn-of-the-century Japan involves a young woman who breaks with traditional virtues and becomes the mistress of an older man to support her impoverished father; but reality does not coincide with her fantasy. Toyoda gives his actors considerable freedom to improvise; the result is wonderful spontaneity in acting and story. A long, beautiful final scene provides some hope.

37 **SATURDAY, NOVEMBER 8, 7:00 PM**
WILD GEESE (see performance 36)

38 **SATURDAY, NOVEMBER 8, 9:30 PM**
THE CAMERAMAN, etc. (see performance 35)

39 **SUNDAY, NOVEMBER 9, 7:00 PM**
MR. JUSTICE DOUGLAS, etc. (see performance 34)

40 **SUNDAY, NOVEMBER 9, 9:30 PM**
THE THREEPENNY OPERA (see performance 33)

Documentary Film Series

A series designed to illuminate and explore the process of documentary film conception and production. It traces both the history of this genre and most of the social, artistic and scientific problems tackled by documentary filmmakers from 1895 to the present. The series is part of the course work in the Documentary Film Laboratory of the Annenberg School, running concurrently with the course through the fall and spring semesters and is programmed by Professor Sol Worth. The public is invited to share the film viewing with the students.

Admission is free.

Wednesday, September 24, 4 and 7 PM
The Varieties Of The Documentary Genre ■ **NIGHT MAIL** (John Grierson, England, 1936) ■ **N.Y., N.Y.** (Francis Thompson, USA, 1957) ■ **CHRONICLE OF A SUMMER** (Jean Rouch, France, 1962) ■ **POWER TO THE PEOPLE** (Documentary Film Lab, USA, 1970).

Wednesday, October 1, 4 and 7 PM
Early Films, Newsreels and Documentary Techniques ■ **ASSASSINATION OF KING ALEXANDER** (Fox Movietone News, 1934) ■ An Edwin Porter program including **DREAM OF A RAREBIT FIEND**, 1906, **THE GREAT TRAIN ROBBERY**, 1903 ■ A D. W. Griffith Program including **A CORNER IN WHEAT**, 1909, **THE NEW YORK HAT**, 1912 ■ **PUMPKIN RACE** (Emile Cohl, France, 1907).

Wednesday, October 8, 4 and 7 PM
The Avant-Garde Explores the Film Medium ■ **ENTR'ACTE** (Rene Clair, France, 1925) ■ **BALLET MECHANIQUE** (Fernand Leger, France, 1924) ■ **UN CHIEN ANDALOU** (Salvador Dali, Luis Bunuel, France, 1929) ■ **LA PETITE MARCHANDE D'ALLUMETTES** (Jean Renoir, France, 1927) ■ **DREAM OF WILD HORSES** (Denys de Daunant, France, 1959) ■ **PUNY PETUNIA, A CANINE VENUS** (Documentary Film Lab, USA, 1967).

Wednesday, October 15, 4 and 7 PM
The Documentary as Social Narrative: The Russian Revolution to the Vietnam War ■ **MOTHER** (V. I. Pudovkin, USSR, 1926) ■ **FOR AGES 10 TO ADULT** (Documentary Film Lab, USA, 1966).

Wednesday, October 22, 4 and 7 PM
The Documentary as Symphony: the Film of the City as Musical Form and as Film Form ■ **BERLIN: THE SYMPHONY OF A GREAT CITY** (Walter Ruttman, Germany, 1927) ■ **THE CITY** (Willard Van Dyke, Ralph Steiner, USA, 1939).

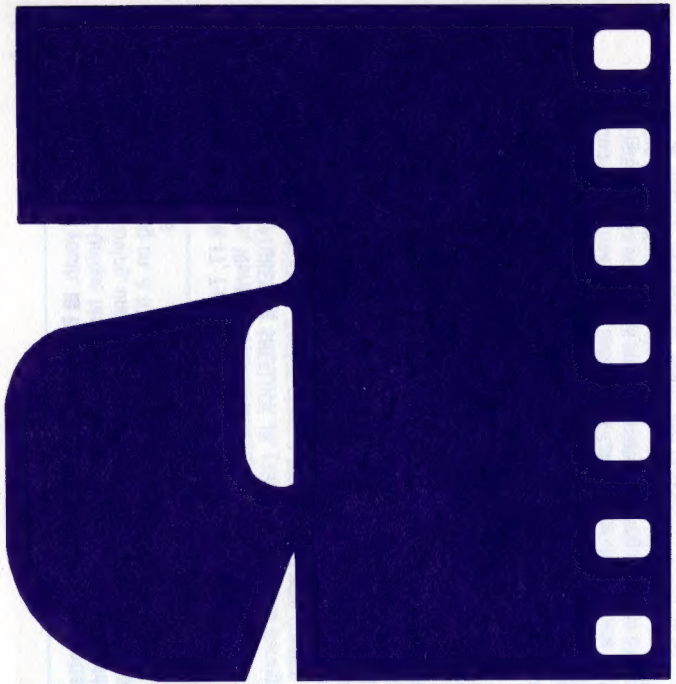
Wednesday, October 29, 4 and 7 PM
The Documentary as Social Description and Comment ■ **THE BRIDGE** (Joris Ivens, Holland, 1928) ■ **RAIN** (Joris Ivens, Holland, 1929) ■ **A VALPARAISO** (Joris Ivens, Chris Marker, France, 1965) ■ **NIGHT AND FOG** (Alain Resnais, France, 1955).

Wednesday, November 5, 4 and 7 PM
The Documentary as Aesthetic and Social Experiment: the Recreation of the Revolution of the Soviets on Film and the Creation of a Film Revolution ■ **POTEMKIN** (Sergei Eisenstein, USSR, 1924) ■ **MAN WITH A MOVIE CAMERA** (Dziga Vertov, USSR, 1929).

Wednesday, November 12, 4 and 7 PM
The Documentary as Ethnographic Rhetoric (I): The Explorer and the Poet ■ **MAN OF ARAN** (Robert Flaherty, England, 1932) ■ **DEAD BIRDS** (Robert Gardner, USA, 1964).

Wednesday, November 19, 4 and 7 PM
The Documentary as Ethnographic Rhetoric (II): the Social Critic and Analyst ■ **UNEDITED FOOTAGE FROM "QUE VIVA MEXICO"** (Sergei Eisenstein, 1930-31).

Wednesday, December 3, 4 and 7 PM
The Documentary of the Unrepeatable Event: "Grab" Footage ■ **CHESS FEVER** (V. I. Pudovkin, USSR, 1925) ■ **IN THE STREET** (James Agee, USA, 1952) ■ **CHILDREN WHO DRAW** (Susumi Hani, Japan, 1956) ■ **OPERATION USAK** (Documentary Film Lab, USA, 1964) ■ **DONA NOBIS PACEM** (Chris Speeth, USA, 1967-68).



ANNENBERG CINEMATHEQUE

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